

COLLEGE TAVI OP
MINNIE HAHN
O

THE D

M
1533
C745S62
1899
c.1
MUSIC

MUSIC - UNIVERSITY OF TORONTO



3 1761 10431544 5

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO

Presented to the
Faculty of Music Library
by

Dr. Mary Sidgwick

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

S. COLERIDGE-TAYLOR

THE

DEATH OF MINNEHAHA

LONDON NOVELLO & Co. LTD

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

THE PRICES PRINTED IN THIS LIST ARE THE OLD PRICES.

TWENTY SHORT AND EASY PIECES FOR THE ORGAN

SET I.				SET III.			
No.				No.			
1.	Andante	Alfred H. Allen		1.	Melody	A. Herbert Brewer	
2.	Spring Song	W. H. Bell		2.	Maestoso	George Calkin	
3.	Andante con Moto	G. J. Bennett		3.	Ave Maria	Edward T. Chipp	
4.	Song of Thanksgiving	Josiah Booth		4.	Interlude	Percy E. Fletcher	
5.	Church Preludes No. 5	R. E. Bryson		5.	Intermezzo	Alan Gray	
6.	Postlude	H. Elliot Button		6.	Postlude	Alex. Guilmant	
7.	Postlude	G. Calkin		7.	Sursum Corda	John Ireland	
8.	Prelude	Percy E. Fletcher		8.	Lieder Ohne Worte No. 22	F. Mendelssohn-Bartholdy	
9.	Andante	J. W. Gritton		9.	Andante	Gustav Merkel	
10.	Allegro Moderato	Kate Loder		10.	Duetto in G	Ernest Newton	
11.	Allegro. Op. 21... ..	Gustav Merkel		11.	Cavatina	Joachim Raff	
12.	Andante. Op. 162	Gustav Merkel		12.	Monologue No. 5	J. Rheinberger	
13.	Introductory Voluntary on the Russian Hymn... ..	J. T. Pye		13.	Melody in F	Anton Rubinstein	
14.	Prelude No. 2	A. Redhead		14.	Dreaming	Schumann	
15.	Larghetto and Allegro	J. Varley Roberts		15.	The Poet Speaks... ..	Schumann	
16.	Allegretto Pastorale	C. Steggall		16.	Soft Voluntary	B. Luard-Selby	
17.	Contemplation	John E. West		17.	Menuetto	Berthold Tours	
18.	Postlude	John E. West		18.	Aspiration	John E. West	
19.	Moderato Maestoso	Kate Westrop		19.	Sketch in C minor	John E. West	
20.	Andante Pastorale	W. G. Wood		20.	Andante con Moto	W. G. Wood	

SET II.				SET IV.			
No.				No.			
1.	Allegretto Grazioso	George J. Bennett		1.	Romance	W. H. Bell	
2.	Church Prelude	R. Ernest Bryson		2.	Minuet and Trio (Symphony in G minor)	W. Sterndale Bennett	
3.	Andante Tranquillo	George Calkin		3.	Canzonetta	César Cui	
4.	For Holy Communion	J. Baptiste Calkin		4.	Interlude	Th. Dubois	
5.	Postlude	Percy E. Fletcher		5.	Elégie	Edward Elgar	
6.	Largo	Handel		6.	Allegretto	Niels W. Gade	
7.	Berceuse	Oliver King		7.	Judex ("Mors et Vita")... ..	Ch. Gounod	
8.	Adagio, from Sonatina No. 2	Kuhlau		8.	Intermezzo No. 3... ..	Alan Gray	
9.	Allegretto... ..	Kate Loder		9.	Chanson de Joie	R. G. Hailing	
10.	Andante in G	G. F. Wesley Martin		10.	Hymnus	A. C. Mackenzie	
11.	Andanti Quasi Allegretto	Gustav Merkel		11.	Lieder Ohne Worte No. 44	F. Mendelssohn-Bartholdy	
12.	Cavatina in G	Ernest Newton		12.	Trio	J. Rheinberger	
13.	Epilogue	Joseph Rheinberger		13.	Short Postlude	B. Luard-Selby	
14.	Andante in A	J. Varley Roberts		14.	Andante Maestoso	B. Luard-Selby	
15.	Andante in G	Charles Steggall		15.	Prelude	Henry Smart	
16.	March in G	Henry Smart		16.	Fughetta	Henry Smart	
17.	Andante Doloroso ("Marcia Funebre")	John E. West		17.	Choral Song	S. S. Wesley	
18.	Pastoral Melody	John E. West		18.	Lamentation	John E. West	
19.	Andante	Kate Westrop		19.	Allegretto Pastorale	John E. West	
20.	Allegretto Grazioso	W. G. Wood		20.	Andante	W. G. Wood	

PRICE, PAPER COVER, TWO SHILLINGS AND SIXPENCE EACH SET.
CLOTH, FOUR SHILLINGS EACH SET.

NOVELLO'S ORIGINAL OCTAVO EDITION.

SCENES FROM THE SONG OF HIAWATHA

No. 2.

THE DEATH OF MINNEHAHA

A CANTATA

FOR

SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

H. W. LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30, No. 2.)



LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Copyright, 1899, by Novello and Company, Limited.

The right of Public Representation and Performance is reserved.

Hiawatha's Wedding-Feast

(Op. 30, No. 1.)

AND

The Death of Minnehaha

(Op. 30, No. 2.)

COMPOSED BY

S. COLERIDGE-TAYLOR.

ARRANGED FOR

PIANOFORTE SOLO

BY

JOHN POINTER.

INCREASED PRICE SEVEN SHILLINGS EACH.

LONDON: NOVELLO AND COMPANY, LIMITED.



MADE IN ENGLAND.

SCENES FROM THE SONG OF HIAWATHA.

II. THE DEATH OF MINNEHAHA.

O THE long and dreary Winter !
O the cold and cruel Winter !
Ever thicker, thicker, thicker
Froze the ice on lake and river,
Ever deeper, deeper, deeper
Fell the snow o'er all the landscape,
Fell the covering snow, and drifted
Through the forest, round the village.

Hardly from his buried wigwam
Could the hunter force a passage ;
With his mittens and his snow-shoes
Vainly walked he through the forest,
Sought for bird or beast and found none,
Saw no track of deer or rabbit,
In the snow beheld no footprints,
In the ghastly, gleaming forest
Fell, and could not rise from weakness,
Perished there from cold and hunger.

O the famine and the fever !
O the wasting of the famine !
O the blasting of the fever !
O the wailing of the children !
O the anguish of the women !
All the earth was sick and famished,
Hungry was the air around them,
Hungry was the sky above them,
And the hungry stars in heaven
Like the eyes of wolves glared at them !

Into Hiawatha's wigwam
Came two silent guests and gloomy,
Waited not to be invited,
Did not parley at the doorway,
Sat there without word of welcome
In the seat of Laughing Water ;
Looked with haggard eyes and hollow
At the face of Laughing Water.

And the foremost said, " Behold me !
I am Famine, Buckadawin ! "
And the other said, " Behold me !
I am Fever, Ahkosewin ! "

And the lovely Minnehaha
Shuddered as they looked upon her.

Shuddered at the words they uttered,
Lay down on her bed in silence,
Hid her face, but made no answer ;
Lay there trembling, freezing, burning
At the looks they cast upon her,
At the fearful words they uttered.

Forth into the empty forest
Rushed the maddened Hiawatha ;
In his heart was deadly sorrow,
In his face a stony firmness ;
On his brow the sweat of anguish
Started, but it froze, and fell not.

Wrapped in furs, and armed for hunting,
With his mighty bow of ash-tree,
With his quiver full of arrows,
With his mittens, Minjekahwun,
Into the vast and vacant forest
On his snow-shoes strode he forward.

" Gitche Manito, the Mighty ! "
Cried he with his face uplifted
In that bitter hour of anguish,
" Give your children food, O father !
Give us food, or we must perish !
Give me food for Minnehaha,
For my dying Minnehaha ! "

Through the far-resounding forest,
Through the forest vast and vacant,
Rang that cry of desolation,
But there came no other answer
Than the echo of his crying,
Than the echo of the woodlands,
" Minnehaha ! Minnehaha ! "

All day long roved Hiawatha
In that melancholy forest,
Through the shadow of whose thickets,
In the pleasant days of Summer,
Of that ne'er-forgotten Summer,
He had brought his young wife homeward,
From the land of the Dacotahs ;
When the birds sang in the thickets,
And the streamlets laughed and glistened,

And the air was full of fragrance,
And the lovely Laughing Water
Said, with voice that did not tremble,
"I will follow you, my husband!"

In the wigwam with Nokomis,
With those gloomy guests that watched her,
With the Famine and the Fever,
She was lying, the Beloved,
She the dying Minnehaha.

"Hark!" she said, "I hear a rushing,
Hear a roaring and a rushing,
Hear the Falls of Minnehaha
Calling to me from a distance!"

"No, my child!" said old Nokomis,
"'Tis the night-wind in the pine-trees!"

"Look!" she said, "I see my father
Standing lonely at his doorway,
Beckoning to me from his wigwam,
In the land of the Dacotahs!"

"No, my child!" said old Nokomis,
"'Tis the smoke that waves and beckons!"

"Ah!" she said, "the eyes of Pauguk
Glare upon me in the darkness;
I can feel his icy fingers
Clasping mine amid the darkness!
Hiawatha! Hiawatha!"

And the desolate Hiawatha,
Far away amid the forest,
Miles away among the mountains,
Heard that sudden cry of anguish,
Heard the voice of Minnehaha
Calling to him in the darkness,
"Hiawatha! Hiawatha!"

Over snow-fields waste and pathless,
Under snow-encumbered branches,
Homeward hurried Hiawatha,
Empty-handed, heavy-hearted,
Heard Nokomis moaning, wailing,
"Wahonomin! Wahonomin!
Would that I had perished for you,
Would that I were dead as you are!
Wahonomin! Wahonomin!"

And he rushed into the wigwam,
Saw the old Nokomis slowly
Rocking to and fro and moaning,
Saw his lovely Minnehaha
Lying dead and cold before him;
And his bursting heart within him

Uttered such a cry of anguish,
That the forest moaned and shuddered.
That the very stars in heaven
Shook and trembled with his anguish.

Then he sat down, still and speechless
On the bed of Minnehaha,
At the feet of Laughing Water,
At those willing feet, that never
More would lightly run to meet him,
Never more would lightly follow.

With both hands his face he covered,
Seven long days and nights he sat there.
As if in a swoon he sat there,
Speechless, motionless, unconscious
Of the daylight or the darkness.

Then they buried Minnehaha:
In the snow a grave they made her,
In the forest deep and darksome,
Underneath the moaning hemlocks;
Clothed her in her richest garments,
Wrapped her in her robes of ermine,
Covered her with snow, like ermine;
Thus they buried Minnehaha.

And at night a fire was lighted,
On her grave four times was kindled,
For her soul upon its journey
To the Islands of the Blessed.
From his doorway Hiawatha
Saw it burning in the forest,
Lighting up the gloomy hemlocks;
From his sleepless bed uprising,
From the bed of Minnehaha,
Stood and watched it at the doorway,
That it might not be extinguished,
Might not leave her in the darkness.

"Farewell!" said he, "Minnehaha"
Farewell, O my Laughing Water!
All my heart is buried with you,
All my thoughts go onward with you!
Come not back again to labour,
Come not back again to suffer,
Where the Famine and the Fever
Wear the heart and waste the body.
Soon my task will be completed,
Soon your footsteps I shall follow
To the Islands of the Blessed,
To the kingdom of Ponemah!
To the land of the Hereafter!"

HIAWA'THA, the Prophet, the Teacher; son of Mudjekeewis (the West Wind) and Wenonah (Daughter of Nokomis).

MINNEHA'HA, Laughing Water; Wife of Hiawatha.

GITCHE MAN'ITO, the Great Spirit, the Master of Life.

NOKO'MIS, a Grandmother; Mother of Wenonah.

BUCKADAW'IN, Famine.

AHKOSE'WIN, Fever.

MINJEKAH'WUN, Hiawatha's Mittens.

DACO'TAHS (or DAKOTAS), a race of Indians, including many tribes, mostly dwelling West of the Mississippi River; also, in part, called SIOUX.

PONE'MAH, Hereafter.

PAU'GUK, Death.

WAHONO'MIN, a cry of lamentation.

SCENES FROM THE SONG OF HIAWATHA.

II. THE DEATH OF MINNEHAHA.

LONGFELLOW.

S. COLERIDGE-TAYLOR (Op. 30, No. 2).

Larghetto lamentoso.

PIANO.

pp *mf* *cres.* *f* *pp*

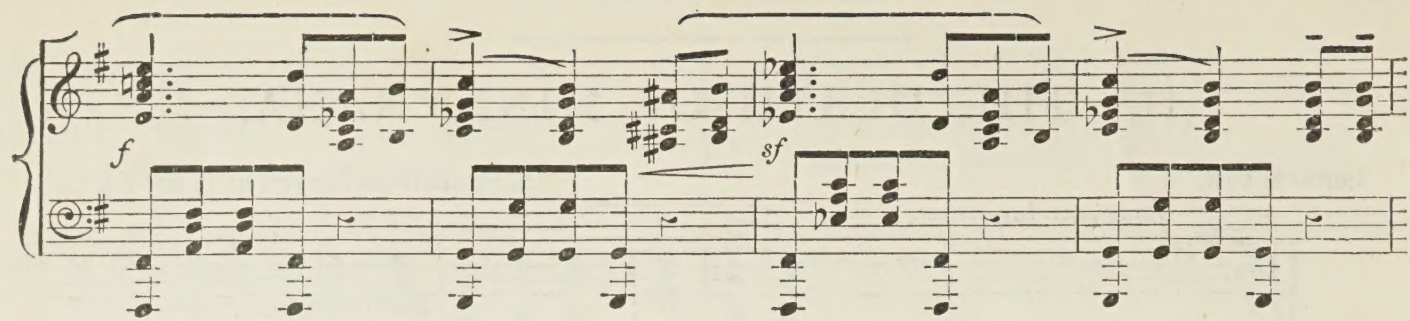
sf *sf* *dim.* *poco*

a *poco.* *p* *rall.* *pp*

1

mf *a tempo.* *cres.*

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked 'Larghetto lamentoso.' and 'PIANO.' with dynamics 'pp', 'mf', 'cres.', 'f', and 'pp'. The second system has dynamics 'sf' and 'sf'. The third system has dynamics 'sf', 'sf', 'dim.', and 'poco'. The fourth system has dynamics 'a', 'poco.', 'p', 'rall.', and 'pp'. The fifth system is marked '1' and has dynamics 'mf', 'a tempo.', and 'cres.'.



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music begins with a forte (*f*) dynamic and includes a section marked *sf* (sforzando).



Second system of musical notation, continuing the piece. It includes a section marked *sf* (sforzando) followed by a *dim.* (diminuendo) section. A *Ped.* (pedal) instruction is present below the bass staff.



Third system of musical notation, marked with a '2' above the treble staff. It includes a *cres.* (crescendo) section and a *ff* (fortissimo) section. *Ped.* (pedal) instructions are present below the bass staff.



Fourth system of musical notation, featuring a *cres.* (crescendo) section leading into a *ff* (fortissimo) section. A *Ped.* (pedal) instruction is present below the bass staff.



Fifth system of musical notation, including a section marked with a '3' above the treble staff, indicating a triplet. The music features complex chordal textures.



Sixth system of musical notation, concluding the page. It includes dynamics ranging from *sf* (sforzando) and *dim.* (diminuendo) to *p* (piano) and *pp* (pianissimo).

SOPRANO. *mp* *cres.*
Oh, the long and drear-y Win - ter! Oh, the cold and cru-el Win - ter! Ev - er

CONTRALTO. *mp* *cres.*
Oh, the long and drear-y Win - ter! Oh, the cold and cru-el Win - ter! Ev - er

TENOR. *mp* *cres.*
Oh, the long and drear-y Win - ter! Oh, the cold and cru-el Win - ter! Ev - er

BASS. *mp* *cres.*
Oh, the long and drear-y Win - ter! Oh, the cold and cru-el Win - ter! Ev - er

4
pp *mp* *cres.*
Ped.

cres. poco a poco. 3
thick-er, thicker, thick-er Froze the ice on lake and riv - er, Ev - er deep-er, deeper,

cres. poco a poco. 3
thick-er, thicker, thick-er Froze the ice on lake and riv - er, Ev - er deep-er, deeper,

cres. poco a poco. 3
thick-er, thicker, thick-er Froze the ice on lake and riv - er, Ev - er deep-er, deeper,

cres. poco a poco. 3
thick-er, thicker, thick-er Froze the ice on lake and riv - er, Ev - er deep-er, deeper,

cres. poco a poco.

dim.
deep - er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

dim.
deep - er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

dim.
deep - er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

dim.
deep - er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

dim.

for - est, round the vil-lage.

for - est, round the vil-lage.

for - est, round the vil-lage.

for - est, round the vil-lage.

p *cres.* *accel.* *f*

5 *Un poco più moto.*

mf With his

mf With his

mf Hard - ly from his bu-ried wig - wam Could the hunt - er force a pas - sage;

mf Hard - ly from his bu-ried wig - wam Could the hunt - er force a pas - sage;

5 *Un poco più moto.*

mf

dim.

mit-tens and his snow - shoes Vain - ly walk'd he through the for - est, . .

dim.

mit-tens and his snow - shoes Vain - ly walk'd he thro' the for - est, . .

dim.

mf Sought for bird or beast . . and found none, Saw no track of deer or rab - bit, In the

mf Sought for bird or beast . . and found none, Saw no track of deer or rab - bit, In the

mf Sought for bird or beast and found none, In the

mf Sought for bird or beast and found none, In the

6 *mf* *f*

rall. *accel.*

snow be-held no foot - prints, In the gha - st - ly, gleam - ing for - est . .

rall. *accel.*

snow be-held no foot - prints, In the gha - st - ly, gleam - ing for - est . .

rall. *accel.*

snow be-held no foot - prints, In the gha - st - ly, gleam - ing for - est . .

rall. *accel.*

snow be-held no foot - prints, In the gha - st - ly, gleam - ing for - est . .

rall. *accel.* *cres.*

Ped.

f *a tempo.*

Fell, and could not rise from weak - ness, Per - ish'd

f *a tempo.*

Fell, and could not rise from weak - ness, Per - ish'd

f *a tempo.*

Fell, and could not rise from weak - ness, Per - ish'd

f *a tempo.*

Fell, and could not rise from weak - ness, Per - ish'd

f *a tempo.*

there from cold and hun-ger.

there from cold and hun-ger.

there from cold and hun-ger.

there from cold and hun-ger.

7

p *sf* *cres.* *sf*

f *cres.*

accel.

8 *Tempo lmo.*

Oh, the fa - mine and the fe - ver! Oh, the

Oh, the fa - mine and the fe - ver! Oh, the

Oh, the wast - ing of the fa - mine!

Oh, the wast - ing of the fa - mine!

mf *mf* *f* *f*

8 *Tempo lmo.*

f

Ped. *Ped.*

blast - ing of the fe - ver! Oh, the
 blast - ing of the fe - ver! *mf* Oh, the
 Oh, the wail - ing of the chil - dren! Oh, the
 Oh, the wail - ing of the chil - dren! Oh, the

an - guish of the wo - men, the an - guish of the wo - men! *dim.* *p*
 an - guish of the wo - men, the an - guish of the wo - men! *dim.* *p*
 an - guish of the wo - men, the an - guish of the wo - men! *dim.* *p*
 an - guish of the wo - men, the an - guish of the wo - men! *dim.* *p*
 an - guish of the wo - men, the an - guish of the wo - men! *dim.* *p*

9 *mf* All the earth was sick and

cres. *accel.*

fa - mish'd, Hun - gry was the air around them, Hun - gry was the sky above them, *accel.* *mf*

mf *cres.* *accel.*

Hun - gry the air and sky . . a - bove them, *accel.* *mf*

And the *accel.*

And the *accel.*

cres. *f* *dim. e rall.*

And the hun - gry stars . . in heav'n Like the *dim. e rall.*

cres. *f* *dim. e rall.*

hun - gry stars in heav'n Like the *dim. e rall.*

cres. *f* *dim. e rall.*

Hun - gry stars in heav'n Like the *dim. e rall.*

cres. *f* *dim. e rall.*

hun - gry stars in heav'n Like the

cres. *f* *dim. e rall.*

Ped.

eyes of wolves . . . glar'd at them! *p*

eyes of wolves . . . glar'd at them! *p*

eyes of wolves . . . glar'd . . . at them! *p*

eyes of wolves . . . glar'd at them! *p*

3

10

a tempo. *Ped.* *sf* *mor - en - do.* *rall.* *pp* *Ped.*

11

Allegro.

pp misterioso. *Ped.* *mf*

In - to Hi - a - wa - tha's wig - wam,

In - to Hi - a - wa - tha's wig - wam Came two si - lent guests and gloom - y,

In - to Hi - a - wa - tha's wig - wam Came two si - lent guests and gloom - y,

Came two guests, both gloom - y,

sf *Ped.* *p*

Wait-ed not . . . to be in - vi - ted,
 Wait - ed not to be in - vi - ted, Did not par - ley at the door - way,
 Wait-ed not . . . to be in - vi - ted, Did not par - ley at the door - way,
 Did not par - ley at the door - way,

Ped.

12
 Sat there without . . . word of wel - come In the seat of Laugh - ing Wa - ter;
 Sat there . . . without word of wel - come In the seat of Laugh - ing Wa - ter;
 Sat there without . . . word of wel - come In the seat of Laugh - ing Wa - ter;
 In the seat of Laugh - ing Wa - ter;

12

Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.
 Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.
 Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.
 Look'd with haggard eyes and hol - low At the face . . . of Laughing Wa - ter.

p p sf dim. p

Ped.

8299.

13

Più mosso.

BARITONE SOLO.

And the foremost said, "Be -

cres. accel. *sf mp*

- hold me! I am Fam-ine, Buck - a - daw - in!"

f *Ped.*

cres. *f*

14

SOPRANO SOLO.

And the other said, "Be - hold me! I am Fe - ver, Ah - ko - se - win!"

fp *cres.* *Ped.* *

con furia. *sf*

14 15 *sff* *pesante. sf*

Ped. sf *Ped. sf*

Tempo 1mo. *sff* *mp*

dim. *sff* *fz*

16 *mp*

Shudder'd as they look'd up - on her, . .

mp

And the love - ly Min-ne - ha - ha . . Shudder'd as they look'd up-on her,

mp

And the lovely Min-ne-ha - ha Shudder'd as they look'd up-on her,

20 21 *p* *mp*

dim.

Shud-der'd at the words . . they ut - ter'd, Lay down on her bed . . in si - lence, *dim.*

Shud-der'd at the words they ut - ter'd, Lay down . . in si - lence, *dim.*

Shud-der'd at the words they ut - ter'd, Lay down on her bed . . in si - lence, *dim.*

mp Shud-der'd at the words . . they ut - ter'd, Lay down . . in si - lence, *dim.*

17 pp

Hid her face, but made no an - swer; Lay there trem - bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem - bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem - bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem - bling, freez - ing, *pp*

17

mp dim.

pp

burn - ing At the looks they cast up - on her, At the fearful words they ut-ter'd.

burn - ing, At the fearful words they ut-ter'd.

burn - ing At the looks they cast up - on her, At the fearful words they ut-ter'd.

burn - ing, At the fearful words they ut-ter'd.

p

Ped. *Ped.* *pp* *mf*

cres. *accel.* *poco* *mf* *poco.*

cres. *accel.* *sf* *Allegro.* *Sva.*

Sva. *sf*

f Forth in - to the emp - ty for - est
f Forth in - to the emp - ty for - est
f Forth in - to the emp - ty for - est
f Forth in - to the emp - ty for - est
f Forth in - to the emp - ty for - est

sf

73

Rush'd the mad-den'd Hi - a - wa - tha; In his

Rush'd the mad-den'd Hi - a - wa - tha; In his

Rush'd the mad-den'd Hi - a - wa - tha; In his

Rush'd the mad-den'd Hi - a - wa - tha; In his

In his face a sto - ny

In his face a sto - ny

heart was dead - ly sor - row,

heart was dead - ly sor - row,

firm - ness; On his brow the sweat of an - guish Start - ed, but it

firm - ness; On his brow the sweat of an - guish Start - ed, but it

On his brow the sweat of an - guish Start - ed, but it

On his brow the sweat Start - ed, but it

8299.

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

p *cres.* *f* *sf* *sf*

hunt - ing, With his might - y bow . . . of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

ff *3ff*

quiver full of ar - rows, With his mit-tens, Min-je - kah - wun, In-to the

quiver full of ar - rows, With his mit-tens, Min-je - kah - wun, In-to the

quiver full of ar - rows, With his mit-tens, Min-je - kah - wun, In-to the

quiver full of ar - rows, With his mit-tens, Min-je - kah - wun, In-to the

sf

vast and va - cant for - est On his snow-shoes strode he for - ward, strode he

vast and va - cant for - est On his snow - shoes strode he

vast and va - cant for - est On his snow-shoes strode he for - ward, strode he

vast and va - cant for - est On his snow - shoes strode he

Ped. *sf* *sf* *sf*

for - ward.

for - ward.

for - ward.

for - ward.

dim.

for - ward.

dim. *poco a poco rit.*

22 *a tempo.*
BARITONE SOLO

f "Git - che Ma - ni - to . . . the Might - y, Git - che Ma - ni - to, . . . the Might - y!"
a tempo.

fp *sf* *cres.* *sf* *sf*

ff CHORUS.

dim. *poco rit.*
Cried . . he with his face up - lift - ed In that bit - ter hour of an - guish,
dim. *poco rit.*
Cried he with his face up - lift - ed In that bit - ter hour of an - guish,
dim. *poco rit.*
Cried . . he with his face up - lift - ed In that bit - ter hour of an - guish,
dim. *poco rit.*
Cried . . he with his face up - lift - ed In that bit - ter hour of an - guish,

ff *dim.* *poco rit.*

Ped. *Ped.*

23 BARITONE SOLO.

f "Give your chil - dren food, O fa - ther! Give us food, . . . or we must per - ish!"
mf *f*

sf a tempo. trem. *sf* *mf* *sf*

Ped.

dim. e rall. *ad lib.* *a tempo.*
Give me food for Min - ne - ha - ha, For my dy - ing Minne - ha - ha!

dim. e rall. *p* *accel.*

24 *a tempo.*

Give your chil-dren food, O fa-ther! Give us food, . .

f *dim.* *a tempo. p* *f*

. or we must per-ish! Give me food . . . for Min-ne-ha-ha, For my dy-

sf *rall.* *dim.* *rall.* *dim.*

25

- ing Min-ne-ha-ha!"

a tempo. *cres.* *mf* *sf*

CHORUS.

Thro' the
Thro' the
Thro' the far re-sound-ing for-est,
Thro' the far re-sound-ing for-est,

mf *mf* *mf* *mf*

sostenuto.

for - est vast and va - cant, Rang that
 for - est vast and va - cant, Rang that
 Rang that cry . . . of de - so - la - tion,
 Rang that cry . . . of de - so - la - tion,
cres.
Ped.

mf 26 *dim. poco a poco.*
 cry . . . of de - so - la - tion, But there came no o - ther an - swer Than the
 cry . . . of de - so - la - tion, But there came no o - ther an - swer Than the
mf *dim. poco a poco.*
 But there came no o - ther an - swer Than the
mf *dim. poco a poco.*
 But there came no o - ther an - swer Than the
 26
mf *dim. poco a poco.*
Ped.

p
 e - cho of his cry - ing, Than the e - cho of the wood - lands, "Min - ne -
 e - cho of his cry - ing, Than the e - cho of the wood - lands, "Min - ne -
 e - cho of his cry - ing, Than the e - cho of the wood - lands, "Min - ne -
 e - cho of his cry - ing, Than the e - cho of the wood - lands, "Min - ne -
p

28

mp

Rov'd he in that me-lan-cho-ly for-est, . . .

mp

Rov'd he in that me-lan-cho-ly for-est, . . .

mf

Thro' the

mf

Thro' the

28

f *dim.*

8299.

p

In the plea - sant days of
 sha - dow of whose thickets, . . In the plea - sant days of Sum-mer . . of that

mf

Ped.

Sum - mer, He had brought . . his
 ne'er for-got - ten Sum-mer, . . He had brought his young wife home - ward, From the
 ne'er for-got - ten Sum-mer, . . He had brought his young wife home - ward, From the

29 *mf*

When the
 wife home - ward, . . . When the
 land of the Da - co-tahs;
 land of the Da - co-tahs;

29

birds sang in the thick-ets, . . And the stream-lets laugh'd and glis - ten'd, . . And the

birds sang in the thick-ets . . And the stream-lets laugh'd and glis - ten'd, . . And the

mf When the birds . . sang in the thick-ets, . .

air was full of fra - grance, And the

air was full of fra - grance,

30 love - ly Laugh-ing Wa - ter Said, with voice that did not trem-ble, "I will fol - low

"I will fol - low

30

mp

cres.
 you, my hus - - band!"

cres.
 you, my hus - - band!"

f

31

p *rall.* *pp* *dolce.*

Andante. $\text{♩} = \text{♩}$

a tempo. *sf*

32

p With those
 In the wig - wam with No - ko - mis, With those
p In the wig - wam with No - ko - mis, With those

32

sf

gloom - y guests that watch'd her, With the Famine and the Fe - ver, She was ly - ing, the Be -

gloom - y guests that watch'd her, With the Famine and the Fe - ver, She was ly - ing, the Be -

gloom - y guests, With the Famine and the Fe - ver, She was ly - ing, the Be -

With the Famine and the Fe - ver, She was ly - ing, the Be -

33 *p*

- lov - ed, She, the dy - ing Min-ne - ha - ha, . . . With the Fa - mine

- lov - ed, She, the dy - ing Min-ne - ha - ha, . . . With the Fa - mine

- lov - ed, She, the dy - ing Min-ne - ha - ha, . . . With the Fa - mine

- lov - ed, She, the dy - ing Min-ne - ha - ha, . . . With the Fa - mine

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

Ped. *

a tempo.
- ha - ha.

a tempo.
- ha - ha.

p a tempo.
- ha - ha.

p a tempo.
- ha - ha.

34 *Animato.* $\text{♩} = \text{♩}$ of preceding movement.

p a tempo. *cres.* *pp*

sf *ff*

35 *sf* *cres.* *Ped.*

SOPRANO SOLO.
Agitato. *f*

"Hark!" she said, "I hear a rush-ing, Hear a roar-ing and a rush-ing,"

Agitato. $\text{♩} = \text{♩}$

sf *sf* *sf*

* The pause \frown here and elsewhere in the Soprano Solo Part, to be quite short.

Hear the falls of Min - ne - ha - ha Call - ing to me . . . from a

36 SOPRANOS AND ALTOS.

mp *tranne*

dis - tance!" "No, my child!" said old No-ko-mis, "'Tis the night-wind

in the pine-trees, 'tis the night-wind in the pine-trees!"

SOPRANO SOLO.

f *più agitato.*

"Look," she said, "I see my fa-ther Stand-ing lone-ly at his doorway, Beck-on-ing to me

from his wig-wam, In the land . . . of the Da - co - tahs!"

"No, my child!" said old No-ko-mis, "'Tis the smoke that waves and beck-ons,

'tis.. the smoke that waves and beck-ons!"

SOPRANO SOLO.
f sempre più agitato.

"Ah!" she said, "the eyes of Pau-guk Glare up-on me in the darkness; I can feel his

2 accel. 2 con terrore.

i-cy fin-gers Clasp-ing mine . . a-mid the dark-ness!

38

ff

Hi-a-wa-tha! . .

sf *pp molto cres. f*

ff Hi - a - wa - tha! . . .

pp molto cres. *f*

Ped.

cres. ed accel. *sf*

rit. **39** *f a tempo.* And the de-so-late Hi - a - wa - tha,

rit. *f a tempo.* And the de-so-late Hi - a - wa - tha,

rit. *f a tempo.* And the de-so-late Hi - a - wa - tha,

rit. *f a tempo.* And the de-so-late Hi - a - wa - tha,

39 *sf a tempo.* And the de-so-late Hi - a - wa - tha,

Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden

Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden

Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden

Far . . a - way, . . Miles a-way a - mong the mountains, Heard that sudden

sf *sf*

sf cry . . . of an - guish . . . Heard the voice of Min - ne - ha - ha

sf cry . . . of an - guish . . . Heard Min - ne - ha - ha

sf cry . . . of an - guish . . . Heard Min - ne - ha - ha

sf cry . . . of an - guish . . . Heard Min - ne - ha - ha

sf cry . . . of an - guish . . . Heard Min - ne - ha - ha

sf

cres. 2 Call - ing to him in the dark - ness, . . . Heard the voice of

cres. 2 Call - ing to him in the dark - ness, . . . Heard Min - ne -

cres. 2 Call - ing to him in the dark - ness, . . . Heard Min - ne -

cres. 2 Call - ing to him in the dark - ness, . . . Heard Min - ne -

mf

2 2 Min - ne - ha - ha Call - ing to him in the dark - ness, . . .

- ha - ha Call - ing in the dark - ness, . . .

- ha - ha Call - ing in the dark - ness, . . .

- ha - ha Call - ing in the dark - ness, . . .

41

89

f *Hi - a - wa - tha!*

f *Hi - a - wa - tha!*

f *Hi - a - wa - tha!*

f *Hi - a - wa - tha!*

Hi - a - wa - tha!

41

ff *fp* *cres. molto. sf* *ff* *sf*

Ped. *Ped.*

Musical score for the piece "Hi-a-wa-tha!". The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The piece begins with a vocal melody in the soprano part, marked *ff* (fortissimo), with the lyrics "Hi - a - wa - tha!". This is followed by a piano introduction in the left hand, marked *mp* (mezzo-piano), featuring a series of chords and a descending scale. The piano part then joins the vocal melody, marked *sf* (sforzando). The piece concludes with a final chord marked *sf*.

Andante con moto.

42

mp

O - ver snowfields waste and

Un - der snow - en - cumber'd branch - es,

path - less, Un - der snow - en - cumber'd branch - es, Home - ward hurried Hi - a -

rall.

Emp - ty - hand - ed, hea - vy - heart - ed, Heard No - ko - mis moan - ing,

- wa - tha, Emp - ty - hand - ed, hea - vy - heart - ed, Heard No - ko - mis

rall.

wail - ing,

moan - ing, wail - ing,

dim. rit. poco a poco.

sf mp

Ped. Ped. Ped. Ped.

*Andante.**mf*

“Wa - ho - no - min! Wa - ho - no - min! Would . . . that I had perish'd for you,

*Andante.**mf**Ped.*

Would that I were dead as you are!

*Sva**Sva*

would I were dead as you are!

*molto rall.**pp**f**mf molto rall.**a tempo.**dim.*

44

Wa - ho - no - min! Wa - ho - no - min!” . .

CHORUS.

“Wa - ho - no - min!”

“Wa - ho - no - min!”

“Wa - ho - no - min!”

“Wa - ho - no - min!”

*p a tempo.**p**Ped.**Ped.*

BARITONE SOLO.

mp

“Wa - ho - no - min! Wa - ho - no - min! Would . . . that I had perish'd for you,

*mp**Ped.*

molto rall.

Would that I were dead as you are! would I were dead as you are!

molto rall.

a tempo.

45

CHORUS.

Wa - ho - no - min! Wa - ho - no - min!"

pp "Wa - ho - - no - min!"

pp "Wa - ho - - no - min!"

pp "Wa - ho - no - min! Wa - ho - no - min!"

pp "Wa - ho - no - min! Wa - ho - no - min!"

a tempo.

dim.

p

poco rit.

Ped.

45

pp Wa - ho-no-min! Wa - ho-no-min! Would . . that I had perish'd for you, Would that I were

pp Wa - ho-no-min! Wa - ho-no-min! Would that I had perish'd for you, Would that I were

pp Wa - ho-no-min! Wa - ho-no-min! Would that I had perish'd for you, Would that I were

pp Wa - ho-no-min! Wa - ho-no-min! Would that I had perish'd for you, Would that I were

a tempo.

dead as you are, would I were dead as you are! Wa - ho - no - min! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

pp

pp

Attacca.

46 *Allegro agitato.* TENORS. *mf*

And he rush'd in - to the wig - wam,

BASSES. *mf*

And he rush'd in - to the wig - wam,

46 *Allegro agitato.* *pp* *sf*

Saw the old No - ko - mis . . . slow - ly Rock - ing

Saw the old No - ko - mis . . . slow - ly Rock - ing

sf

dim. poco a poco.

to and fro and moan - - ing,

dim. poco a poco.

to and fro and moan - - ing,

dim. poco a poco.

Ped.

Ped.

SOPRANOS AND ALTOS.

mf Saw his love - ly Min-ne - ha - ha Ly-ing dead and cold be -

mp

p *rall.*

a tempo. *molto accel.* 48 *rall.*

fore him;

a tempo. *molto accel. cres.* *rall.*

Ped.

Ped.

Molto moderato.

f And his burst-ing heart with - in him Ut-ter'd such a cry of an-guish, That the

f And his burst-ing heart with - in him Ut-ter'd such a cry of an-guish, That the

f And his burst-ing heart with - in him Ut-ter'd such a cry of an-guish, That the

f And his burst-ing heart with - in him Ut-ter'd such a cry of an-guish, That the

Molto moderato.

f

3

3

for-est moan'd and shud-der'd, . . the for-est moan'd and shud-der'd, That the ve - ry

for-est moan'd and shud-der'd, . . the for-est moan'd and shud-der'd, That the ve - ry

for-est moan'd and shud-der'd, . . the for-est moan'd and shud-der'd, That the ve - ry

for-est moan'd and shud-der'd, . . the for-est moan'd and shud-der'd, That the ve - ry

f *sf*

stars, the stars in hea - ven Shook and trem - bled

stars, the stars in hea - ven Shook . . and trem - bled

stars, the stars in hea - ven Shook and trem - bled

stars, the stars in hea - ven Shook . . and trem - bled

49 *f* *rall.* *dim.* *Ped.*

f *rall.* *dim.*

f *rall.* *dim.*

f *rall.* *dim.*

f *rall.* *dim.*

Ped.

with his an - guish.

with his an - guish.

with his an - guish.

with his an - guish.

p *sf accel.* *dim - in - u - en - do.*

Then he sat down,

Andante con moto.

pp

Ped. *Ped.*

still and speechless, On the bed of Min-ne - ha - ha, At the feet of Laughing

Ped. *Ped.*

51 *cres.* *rall.*

Wa - ter, At those will - ing feet, that nev - er More would lightly

cres. *rall.*

Ped. *Ped.*

dim. morendo. *p* *poco accel.*

run to meet him, Nev - er more would light - ly fol - low. . . .

dim. morendo. *p* *poco accel.*

a tempo. 52 *mp*

With both hands . . his

mf *sf* *dim.* *mp*

a tempo.

Ped. *Ped.* *Ped.*

face he cov - er'd, Seven long days and nights he sat there,

As if in a swoon he sat there, Speech - less,

cres. rit. **53** *mp a tempo.*

cres. rit. f dim. mp a tempo.

mo - tion-less, un - con-scious Of the day - light . . or the

dark - ness, . . Speech - less, mo - tion-less, un - con-scious Of the

54 *rall.* *dim.*

day - light or the dark - - ness.

sempre p rall. *p* *sf* *3*

Ped. *Ped.*

sf *cres.* *accel.* *cres.*

Moderato, quasi una marcia funèbre.

fp *dim.* *dim.*

Ped.

55

pp

Then they bu - ried Min - ne - ha - ha; In the

Then they bu - ried Min - ne - ha - ha; In the

Then they bu - ried Min - ne - ha - ha; In the

Then they bu - ried Min - ne - ha - ha; In the

55

pp

Ped. *Ped.*

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

Ped. *Ped.* *Ped.* *Ped.*

deep and . . dark - some, Un - der - neath the moan - ing

deep and . . dark - some, Un - der - neath the moan - ing

deep and . . dark - some, Un - der - neath the moan - ing

deep and . . dark - some, Un - der - neath the moan - ing

mp *dim.*

mp *dim.*

mp *dim.*

mp *dim.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

hem - locks; Cloth'd . . . her in her

hem - locks; Cloth'd . . . her in her

hem - locks; Cloth'd . . . her in her

hem - locks; Cloth'd . . . her in her

hem - locks; 56 Cloth'd . . . her in her

pp *mf*

pp *mf*

pp *mf*

pp *mf*

pp *mf*

Ped.

rich - - est gar - ments, Wrapp'd her in her robes of

rich - - est gar - ments, Wrapp'd her in her robes of

rich - - est gar - ments, Wrapp'd her in her robes of

rich - - est gar - ments, Wrapp'd her in her robes of

rich - - est gar - ments, Wrapp'd her in her robes of

dim. *p* *mf*

Ped. *Ped.* *Ped.*

er - mine, Cov - er'd her with snow - like er - mine;

er - mine, Cov - er'd her with snow - like er - mine;

er - mine, Cov - er'd her with snow - like er - mine;

er - mine, Cov - er'd her with snow - like er - mine;

Ped. *Ped.* *Ped.* *Ped.*

Thus they bu - ried

Thus they bu - ried

Thus they bu - ried

Thus they bu - ried

Thus they bu - ried

mf *dim.* *pp* *mp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Min - ne - ha - ha, thus they bu - ried Min - ne -

Min - ne - ha - ha, thus they bu - ried Min - ne -

Min - ne - ha - ha, thus they bu - ried Min - ne -

Min - ne - ha - ha, thus they bu - ried Min - ne -

mp *dim.*

Ped.

58

mf

ha - ha. And at night a fire was

ha - ha. And at night a fire was

ha - ha. And at night a fire was

ha - ha. And at night a fire was

58 *pp* *mf* *dim.* *pp* *mf* *cres.*

light - ed, On her grave four times was kin - dled,

light - ed, On her grave four times was kin - dled,

light - ed, On her grave four times was kin - dled,

light - ed, On her grave four times was kin - dled,

light - ed, On her grave four times was kin - dled,

cres. *cres.* *cres.* *cres.*

For her soul up - on its jour - ney . . . To the Is - lands

For her soul up - on its jour - ney . . . To the Is - lands

For her soul up - on its jour - ney . . . To the Is - lands

For her soul up - on its jour - ney . . . To the Is - lands

cres. *cres.* *cres.* *cres.*

of the Bless - ed. . . .
 of the Bless - ed. . . .
 of the Bless - ed. . . . From his door - way . . . Hi - a -
 of the Bless - ed. . . .

f *mf*

mf *cres.* *f* *>*
 Saw it burn - ing . . . in the for - est,
 - wa - tha Saw it burn - ing in the for - est,
cres. *f* *>*

cres. *f* *>*

60 *cres.*
 Light - ing up the gloom - y hem - locks, light - ing
 Light - ing up the gloom - y hem - locks, light - ing
 Light - ing up the gloom - y hem - locks, light - ing
 Light - ing up the gloom - y hem - locks, light - ing

60 *cres.*

up the gloom - y hem - locks; From his sleep - less bed up -

up the gloom - y hem - locks; From his sleep - less bed up -

up the gloom - y hem - locks; From his sleep - less bed up -

Light - ing up the gloom - y hem - locks; up -

- ris - ing, . . . From the bed . . . of Min - ne - ha - ha, . . .

- ris - ing, . . . From the bed of Min - ne - ha - ha, . . .

- ris - ing, . . . From the bed . . . of Min - ne - ha - ha, . . .

- ris - ing, . . . From the bed of Min - ne - ha - ha, . . .

61 *dim.* . . . *poco* . . . *a* . . . *poco.* . . . *rall.* . . . *p* . . .

Stood and watch'd it . . . at the door - way, That it

dim. . . . *poco* . . . *a* . . . *poco.* . . . *rall.* . . . *p* . . .

Stood and watch'd it . . . at the door - way, That it

dim. . . . *poco* . . . *a* . . . *poco.* . . . *rall.* . . . *p* . . .

Stood and watch'd it . . . at the door - way, That it

61 Stood and watch'd it . . . at the door - way, That it

mp . . . *mf* . . . *p rall.* . . .

poco a poco. *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

poco a poco. *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

poco a poco. *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

poco a poco. *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

poco a poco. *mf* *pp* *rall.* *poco*

a poco.

in the dark - ness.

a poco.

in the dark - ness.

a poco.

in the dark - ness.

a poco.

in the dark - ness.

a poco. *pp* *mor*

62 *Larghetto lamentoso come al 1ma.*

en do. *ppp*

f sf dim.

BARITONE SOLO. 63

105

pp

"Fare - well!" said he, "Min-ne - ha - ha! Fare -

pp

Ped.

cres.

- well, O my Laughing Wa - ter!.. All my heart is buried with you, All my thoughts go

cres.

mp

onward with you! Come not back a-gain to la - bour,

mp

f

Ped.

Ped.

Ped.

Ped.

64

Come not back a-gain to suf - fer, Where the Fa - mine and the

mp

Ped.

rall.

Fe - ver Wear the heart and wastethe bo - dy. . .

Soon . .

65 *Poco più moto.*

Poco più moto.

rall.

cres. molto.

dim.

cres. *f*

my task . . . will be com - plet - ed, . . . Soon your

cres. *f*

con dignita, ma un poco agitato. *cres.* *f*

66

foot - steps I shall fol - low To the Is - lands of the Bless - ed, To the

dim. *p* *cres.* *f*

rall. *p* *3* *accel.*

king - dom of Po - ne - mah! To the land . . . of the Here - af - - ter!

p *rall.* *mf* *accel.*

Ped.

3 *f*

of the Here - af - - ter!"

CHORUS. 67 *rall.* *a tempo.* *p*

"Fare - well! Min - ne -

p *a tempo.*

"Fare - well! Min - ne -

p *a tempo.*

"Fare - well! Min - ne -

p *a tempo.*

"Fare - well! . . .

67 *cres.* *ff* *rall.* *a tempo.*

Ped.

ha - ha! Fare - well, O my Laughing Wa - ter! All my heart is buried with you,

ha - ha! Fare - well, O my Laughing Wa - ter! . . My heart is buried with you,

ha - ha! Fare - well, O my Laughing Wa - ter! . . My heart is buried with you,

. . . Fare - well! O my Laughing Wa - ter! All my heart is buried with you,

68

All my thoughts go on - ward with you! Come not back a - gain to

All my thoughts go on - ward with you! Come not . . . to

All my thoughts go on - ward with you! Come not back a - gain to

All my thoughts go onward with you! Come not back a - gain . . to..

la - bour, Come not back a - gain to suf - fer,

la - bour, Come not . . . to suf - fer, Where the

la - bour, Come not back . . a - gain to suf - fer, Where the

la - bour, Come not back . . a - gain to suf - fer,

p *mf* *p*

Ped. *Ped.* *Ped.* *Ped.*

Wear the heart and waste the bo - dy...

Fa - mine and the Fe - ver Wear the heart . . and waste the bo - dy...

Fa - mine and the Fe - ver Wear the heart and waste the bo - dy...

Wear the heart and waste the bo - dy...

rit. *p*

Ped. *Ped.* *Ped.*

69 *mp*

Soon my task will be com - plet - ed, . . . Soon your

mp

Soon my task will be com - plet - ed, . . . Soon your

mp

Soon my task will be com - plet - ed, . . . Soon your

mp

Soon my task will be . . . com - plet - ed, . . . Soon your

69

mp *sf*

mp

foot-steps I shall fol - low . . . To the Is - lands . . . of the

mp

foot-steps I shall fol - low To the Is - lands of the

mp

foot - steps I shall fol - low To the Is - lands of the

mp

foot - steps I . . . shall fol - low To the Is - lands of the

mp

8299. Ped.

PRONUNCIATION OF THE INDIAN WORDS

IN THE

“SCENES FROM THE SONG OF HIAWATHA.”

AS SPELT.	AS PRONOUNCED.	AS SPELT.	AS PRONOUNCED.
Ahkosewin ...	Äh-kō-sē-wīn.	Nokomis ...	Nō-kō-mīs.
Ahmo ...	Äh-mō.	Omeme ...	Ō-mē-mē.
Annemeekee ...	Än-nē-mē-kē.	Onaway ...	Ŏ-nä-wā.
Buckadawin ...	Bück-ä-dāw-īn.	Opechee ...	Ō-pē-che.
Calumet ...	Cä-lū-mēt.	Osseo ...	Ŏs-sē-yō.
Chibiabos ...	Chē-bī-ä-bōs (soft ch).	Owaissa ...	Ō-wās-sä.
Dahcotahs ...	Dä-cō-tāhs.	Pahpukkeena ...	Pä-pūk-kē-nä.
Gitche Gumee ...	Gīt-chē Gū-mē.	Pauguk ...	Pöw-gūk.
Gitche Manito ...	Gīt-chē Mä-nī-tō.	Pau-Puk-Keewis ...	Pöw-pūk-kē-wīs.
Hiawatha ...	Hī-ä-wä-thä.	Pemican ...	Pēm-ī-kān.
Iagoo ...	Ī-ä-goo.	Ponemah ...	Pō-nē-māh.
Jossakeed ...	Jōs-sä-kēd.	Pugasaing ...	Poog-ä-sā-ing.
Kaw ...	Kāw.	Shada ...	Shä-dä.
Keewaydin ...	Kē-wā-dīn.	Shaugodaya ...	Shou-gō-dä-yä.
Koomtassoo ...	Koom-tä-soo.	Shingebis ...	Shīn-gē-bīs.
Mahnabezee ...	Mä-nä-bē-zē.	Shushugah ...	Shū-shū-gāh.
Mahng ...	Mäng.	Ugh ...	Ūgh.
Maskenozha ...	Mäs-kē-nō-zä.	Wabeno ...	Wä-bē-nō.
Meda ...	Mēdä.	Wabun ...	Wä-būn.
Minjekahwun ...	Mīn-jē-kä-wūn.	Wahonomin ...	Wāh-hō-nō-mīn.
Minnehaha ...	Mīn-nē-hä-hä.	Wawbewawa ...	Wä-bē-wä-wä.
Mondamin ...	Mōn-dä-mīn.	Waywassimo ...	Wā-wās-sī-mō.
Mushkodasa ...	Mūsh-kō-dä-sä.	Wigwam ...	Wīg-wām.
Nagow Wudjoo ...	Nä-gō Wū-joo.	Yenadizze ...	Yē-nä-dīz-zä.
Nahma ...	Nä-mä.		

EXPLANATION OF SIGNS:—

ā = flaw, ä = fäther, ă = ăm, ā = āle, ě = ěnd, ē = ēve, ī = hīde, ĭ = ĭll, ö = cōw,
 ǒ = ǒdd, ō = ōld, ū = rūde, ŭ = ŭp.

THE PRICES PRINTED IN THIS LIST ARE THE OLD PRICES.

ADVANCE IN PRICES.—The prices of all the Novello Publications, except Folio Songs, are increased.

COMPOSITIONS

BY

S. COLERIDGE-TAYLOR

(VOCAL).

CANTATAS.

	s.	d.
ATONEMENT, THE (Op. 53). A Sacred Cantata for Soli, Chorus, and Orchestra. The words written by ALICE PARSONS	3	6
Paper boards, 4s. 6d. Cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Words, 25s. per 100. String Parts, 19s. Full Score and Wind Parts, MS.		
BLIND GIRL OF CASTÉL-CUILLÉ, THE (Op. 43). Cantata for Soprano and Baritone Soli, Chorus, and Orchestra. The Poem translated from the Gascon of JASMIN, by H. W. LONGFELLOW. Revised Edition	2	6
Paper Boards, 3s. 6d. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 7s. 6d. per 100. String Parts, 12s. Full Score and Wind Parts, MS.		
BON-BON SUITE (Op. 68). Baritone Solo, Chorus, and Orchestra. The Words by THOMAS MOORE	2	0
Tonic Sol-fa, 1s. Book of Words, 3s. per 100. String Parts, 7s. 6d. Full Score and Wind Parts, MS.		
ENDYMION'S DREAM (Op. 65). A Cantata for Soprano and Tenor Soli, Chorus, and Orchestra. Words by C. R. B. BARRETT	1	6
Tonic Sol-fa, 9d. String Parts, 7s. Full Score and Wind Parts, MS.		
KUBLA KHAN (Op. 61). A Rhapsody for Solo, Chorus, and Orchestra. The Words by COLERIDGE	1	6
Tonic Sol-fa, 1s. String Parts, 10s. Full Score and Wind Parts, MS.		
MEG BLANE (Op. 48). A Rhapsody of the Sea for Mezzo-Soprano Solo, Chorus, and Orchestra. The Words written by ROBERT BUCHANAN	2	0
Tonic Sol-fa, 9d. Vocal Parts, 1s. 6d. each. Words only, 5s. per 100. String Parts, 7s. Full Score and Wind Parts, MS.		
SCENES FROM LONGFELLOW'S "SONG OF HIAWATHA" (Op. 30). For Soprano, Tenor, and Baritone Soli, Chorus, and Orchestra. Complete	3	6
Paper Boards, 4s. 6d. Cloth, gilt, 5s. Tonic Sol-fa, 2s. Vocal Parts, 2s. each. Book of words, with Analyses by J. BENNETT and A. J. JAEGER, 1s. Words only, 10s. per 100. Full Score, 63s.		
SEPARATELY FROM THE ABOVE:—		
1. HIAWATHA'S WEDDING-FEAST (Op. 30, No. 1). Cantata for Tenor Solo, Chorus, and Orchestra	1	6
Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 5s. per 100. String Parts, 8s. 6d. Wind Parts, 22s. Full Score, 25s. Vocal Score, German Words, by FERDINAND FREILIGRATT, 3 marks. Pianoforte Solo (Arr. by JOHN POINTER), 3s. 6d.		
2. THE DEATH OF MINNEHAHA (Op. 30, No. 2). Cantata for Soprano and Baritone Soli, Chorus, and Orchestra	1	6
Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 5s. per 100. String Parts, 7s. 6d. Wind Parts, 21s. 6d. Full Score, 25s. Pianoforte Solo (Arr. by JOHN POINTER), 3s. 6d.		
3. HIAWATHA'S DEPARTURE (Op. 30, No. 4). Cantata for Soprano, Tenor, and Baritone Soli, Chorus, and Orchestra	2	0
Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 7s. 6d. per 100. String Parts, 12s. 6d. Wind Parts, 34s. 6d. Full Score, 30s.		
TALE OF OLD JAPAN, A (Op. 76). For Soli, Chorus, and Orchestra. The Poem by ALFRED NOYES	2	6
Paper boards, 3s. 6d. Cloth, gilt, 4s. Tonic Sol-fa, 1s. 6d. Words only, 7s. 6d. per 100. Vocal Parts, 1s. each. String Parts, 11s. 6d. Full Score and Wind Parts (on hire only).		

SONGS.

	s.	d.
AMERICAN LYRICS, SIX (Op. 45). (Contralto or Baritone):—		
1. O THOU, MINE OTHER, STRONGER PART	2	0
2. O PRAISE ME NOT	2	0
3. HER LOVE	2	0
4. THE DARK EYE HAS LEFT US	2	0
5. O SHIP THAT SAILEST	2	0
6. BEAT, BEAT, DRUMS. (Full Score and Orchestral Parts, MS.)	2	0
AS THE MOON'S SOFT SPLENDOUR (Op. 37, No. 5). (SHELLEY.) For Contralto or Baritone	2	0
BLOOD-RED RING HUNG ROUND THE MOON, A (Op. 37, No. 3). (BARRY DANE.) In G minor and C minor	2	0
CANOE SONG (Op. 37, No. 2). (ISABELLA CRAWFORD.) In D flat and F	2	0
ELÉANORE (Op. 37, No. 6). (ERIC MAC KAY.) In D, B flat, A, and C. Full Score and Orchestral Parts in D and A only, MS.	2	0
GREAT IS HE WHO FUSED THE MIGHT. Drinking Song, from "Ulysses." For Tenor	2	0
HIAWATHA'S VISION. Dramatic Scena for Baritone. From "Hiawatha's Departure." English and German Words. Full Score, 4s. Orchestral Parts, MS.	2	0
O SET THE SAILS. From "Ulysses." For Tenor	2	0
ONAWAY! AWAKE, BELOVED! From "Hiawatha's Wedding-Feast" (Op. 30, No. 1). In D flat, Baritone; in G flat, Tenor. (String Parts, 2s. Wind Parts, 3s. 6d. Full Score, 5s. Military Band Parts, 5s.)	2	0
(Orchestral Parts to Tenor key only.)		
SONS OF THE SEA. (SAROGINI NAIDU.) In F minor and E minor. Full Score and Orchestral Parts in F minor, MS.	2	0
SOUL'S EXPRESSION, THE (Op. 42). Four Sonnets by ELIZABETH BARRETT BROWNING. Contralto	2	6
1. The Soul's Expression; 2. Tears; 3. Grief; 4. Comfort. Full Score and Orchestral Parts, MS.		
SPRING HAD COME. For Soprano. From "Hiawatha's Departure." English and German Words. Full Score, 3s. 6d. Orchestral Parts, MS.	2	0
SWEET EVENINGS COME AND GO, LOVE (Op. 37, No. 4). (GEORGE ELIOT.) In F and B flat	2	0
WHO CALLS? (From "Endymion's Dream.") (The Words by C. R. B. BARRETT.) Tenor	2	0
YOU'LL LOVE ME YET (Op. 37, No. 1). (ROBERT BROWNING.) In G minor and B minor	2	0

DUET.

KEEP THOSE EYES. (THOMAS MOORE.) Soprano and Tenor	2	0
--	---	---

ANTHEMS AND SERVICE.

BREAK FORTH INTO JOY	0	3
BY THE WATERS OF BABYLON. Tonic Sol-fa, 1½d.	0	3
IN THEE, O LORD, HAVE I PUT MY TRUST. Tonic Sol-fa, 1½d.	0	3
LIFT UP YOUR HEADS. Tonic Sol-fa, 1d.	0	3
NOW LATE ON THE SABBATH DAY. Tonic Sol-fa, 1½d.	0	3
O YE THAT LOVE THE LORD. Tonic Sol-fa, 1½d.	0	1½
THE LORD IS MY STRENGTH. (Tonic Sol-fa, 2d.)	0	3
TE DEUM. In F	0	4
BENEDICTUS. In F	0	4
JUBILATE. In F	0	3
MAGNIFICAT AND NUNC DIMITTIS. In F	0	4

PART-SONGS, &c. (S.A.T.B.)

BY THE LONE SEASHORE. Sol-fa, 1½d.	0	1½
EVENING STAR, THE. Sol-fa, 1½d.	0	1½
LEE-SHORE, THE. Sol-fa, 1½d.	0	3
LORD! HEARKEN TO ME. Epilogue. (From "Meg Blane")	0	6
SEA-DRIFT. (Op. 69.) Rhapsody. For 8 Voices. Sol-fa, 4d.	0	8
SONG OF PROSPERINE. Sol-fa, 1d.	0	2
WHISPERS OF SUMMER. Sol-fa, 1½d.	0	1½

PART-SONGS FOR FEMALE AND BOYS' VOICES.

ENCINCTURED WITH A TWINE OF LEAVES. Sol-fa, 1½d.	0	3
FROM THE GREEN HEART OF THE WATERS. (From "Ulysses.") Sol-fa, 1½d.	0	3
PIXIES, THE. Sol-fa, 1½d.	0	3
WHAT CAN LAMBKINS DO. Sol-fa, 1½d.	0	3

LONDON: NOVELLO AND COMPANY, LIMITED.

August, 1922.

COMPOSITIONS

BY

S. COLERIDGE-TAYLOR.

INSTRUMENTAL.

ORCHESTRA.

BALLADE IN A MINOR (Op. 33). For full Orchestra.	s. d.
String Parts, 4s. 6d. Wind Parts, 10s. 9d. Full Score	.. 7 6
BALLADE IN D MINOR (Op. 4). For Violin and Orchestra.	
String Parts, 2s. 6d. Full Score and Wind Parts, MS.	
FOUR CHARACTERISTIC WALTZES (Op. 22):—	
1. VALSE BOHÉMIENNE.	
2. VALSE RUSTIQUE.	
3. VALSE DE LA REINE.	
4. VALSE MAURESQUE.	
String Parts for Full or Small Orchestra, complete 6s. Wind Parts for Small Orchestra, complete 7s. Wind Parts for Full Orchestra, complete 12s. Full Score (Full Orchestra), complete 7s. 6d. Full Score (Small Orchestra) complete, MS. Arrangements, as Quintets, for Pianoforte and Strings, each Number, price 2s. Separate String Parts, 6d. each. Military Band Arrangement, by DAN GODFREY, Jun., 15s.	
FOUR NOVELLETTEN (Op. 52). For String Orchestra, Tambourine, and Triangle. Full Score	.. .. each 2 6
Parts—No. 1, 2s. 9d.; No. 2, 2s. 9d.; No. 3, 2s. 9d.; No. 4, 4s. 3d.	
HEMO DANCE (Scherzo) (Op. 47, No. 2). For Full Orchestra.	
String Parts, 5s. Full Score and Wind Parts, MS.	
HIAWATHA'S WEDDING-FEAST. SELECTION FROM (Op. 30, No. 1). (Arr. for Small Orchestra by W. G. ROSS.	
String Parts, 5s. 6d. Wind Parts, &c., 10s. 6d. Pianoforte Conductor Part, 1s. 6d.	
IDYLL (Op. 44). For Full Orchestra.	
String Parts, 2s. 6d. Full Score and Wind Parts, MS.	
NERO, INCIDENTAL MUSIC TO (Op. 62):—	
PRELUDE.	
String Parts, 3s. Full Score and Wind Parts, MS.	
FIRST ENTR'ACTE.	
String Parts, 3s. Wind Parts, 9s. 9d. Full Score, MS. Pianoforte Conductor Part, 1s. 6d.	
SECOND ENTR'ACTE (Poppæa).	
String Parts, 2s. 6d. Wind Parts, 9s. 6d. Full Score, MS. Pianoforte Conductor Part, 2s.	
INTERMEZZO (Singing Girls' Chorus).	
String Parts, 2s. 3d. Wind Parts, 3s. 3d. Full Score, MS. Pianoforte Conductor Part, 6d.	
EASTERN DANCE.	
String Parts, 2s. 6d. Wind Parts, 6s. 3d. Full Score, MS. Pianoforte Conductor Part, 1s.	
PROCESSIONAL MARCH.	
String Parts, 2s. 6d. Full Score and Wind Parts, MS.	
SUITE OF FOUR PIECES :—	
PRELUDE. EASTERN DANCE.	
INTERMEZZO. FINALE (FIRST ENTR'ACTE).	
String Parts, 8s. Full Score and Wind Parts, MS.	
OVERTURE TO THE "SONG OF HIAWATHA" (Op. 30, No. 3). For Full Orchestra.	
String Parts, 5s. Wind Parts, 13s. 6d. Full Score, MS.	
ROMANCE IN G (Op. 39). For Violin and Orchestra.	
String Parts, 2s. 6d. Full Score and Wind Parts, MS.	
SCENES FROM AN EVERYDAY ROMANCE (Op. 41). Suite for Full Orchestra.	
String Parts, 9s. 6d. Full Score and Wind Parts, MS.	
SOLEMN PRELUDE (Op. 40). For Full Orchestra.	
String Parts, 2s. 6d. Full Score and Wind Parts, MS.	
SYMPHONIC VARIATIONS ON AN AFRICAN AIR (Op. 63).	
String Parts, 7s. Full Score and Wind Parts, MS.	
TOUSSAINT L'OUVERTURE. Concert Overture for Full Orchestra.	
String Parts, 5s. 6d. Full Score and Wind Parts, MS.	

MILITARY BAND.

FOUR CHARACTERISTIC WALTZES	.. .. .	s. d.
ONAWAY! AWAKE, BELOVED! ("Hiawatha")	.. .. .	15 0
	.. .. .	5 0

VIOLIN AND PIANOFORTE.

BALLADE IN D MINOR	.. .. .	s. d.
FOUR CHARACTERISTIC WALTZES	.. .. .	3 0
1. VALSE BOHÉMIENNE	.. .. .	1 6
2. VALSE RUSTIQUE	.. .. .	1 6
3. VALSE DE LA REINE	.. .. .	1 6
4. VALSE MAURESQUE	.. .. .	1 6
FOUR NOVELLETTEN. No. 1, in A; No. 2, in C; No. 3, in A minor; No. 4, in D	.. .. . each	2 0
HEMO DANCE, SCHERZO	.. .. .	2 6
IDYLL	.. .. .	2 0
NERO, INCIDENTAL MUSIC TO :—		
EASTERN DANCE	.. .. .	2 0
INTERMEZZO (Singing Girls' Chorus)	.. .. .	2 0
PRELUDE	.. .. .	2 0
FIRST ENTR'ACTE	.. .. .	2 0
SECOND ENTR'ACTE (Poppæa)	.. .. .	2 0
ROMANCE IN G	.. .. .	2 0

PIANOFORTE SOLO.

BALLADE IN A MINOR	.. .. .	s. d.
DEATH OF MINNEHAHA, THE (Op. 30, No. 2) (Arr. by JOHN POINTER)	.. .. .	3 6
FOUR CHARACTERISTIC WALTZES	.. .. .	2 6
1. VALSE BOHÉMIENNE	.. .. .	1 6
2. VALSE RUSTIQUE	.. .. .	1 6
3. VALSE DE LA REINE	.. .. .	1 6
4. VALSE MAURESQUE	.. .. .	1 6
HIAWATHA'S WEDDING-FEAST (Op. 30, No. 1) (Arr. by JOHN POINTER)	.. .. .	3 6
NERO, INCIDENTAL MUSIC TO :—		
EASTERN DANCE	.. .. .	2 0
INTERMEZZO (Singing Girls' Chorus)	.. .. .	1 6
PRELUDE	.. .. .	2 0
PROCESSIONAL MARCH	.. .. .	2 0
FIRST ENTR'ACTE	.. .. .	2 0
SECOND ENTR'ACTE (Poppæa)	.. .. .	2 0
SUITE OF FOUR PIECES	.. .. .	4 0
1. PRELUDE	3. EASTERN DANCE.	
2. INTERMEZZO.	4. FINALE (FIRST ENTR'ACTE).	
OVERTURE TO THE "SONG OF HIAWATHA"	.. .. .	2 0
SCENES FROM AN EVERYDAY ROMANCE	.. .. .	3 6
SOLEMN PRELUDE	.. .. .	2 0
SYMPHONIC VARIATIONS ON AN AFRICAN AIR	.. .. .	2 6

ORGAN.

HIAWATHA'S WEDDING-FEAST. A SELECTION OF MOVEMENTS FROM. Arr. by HUGH BLAIR	.. .. .	s. d.
THREE SHORT PIECES (complete)	.. .. .	1 6
Or singly :—		
MELODY ("The Village Organist." Book 12)..	.. .. .	1 0
ELEGY ("The Village Organist." Book 15)	.. .. .	2 0
ARIETTA ("The Village Organist." Book 16)..	.. .. .	1 0

LONDON : NOVELLO AND COMPANY, LIMITED.

NOVELLO'S NEW VOCAL ALBUMS.

ENGLISH FOLK-SONGS

COLLECTED, ARRANGED, AND PROVIDED WITH SYMPHONIES AND
ACCOMPANIMENTS FOR THE PIANOFORTE BY

WM. ALEX^R. BARRETT.

Price Two Shillings and Sixpence.

Good morning, pretty maid.	Derry-down Dale.
The country lass.	Bonny light horseman.
The painful plough.	The soldier's farewell.
Old May song.	The jolly waterman.
The Peace-Egger's Song.	Saucy sailor boy.
Sheep-shearing day.	Paul Jones.
Harvest-home song.	William and Mary.
John Barleycorn.	Britons, strike home.
Hunting song.	Ward, the pirate.
The buffalo.	Marlboro'.
Drink little England dry.	Polka mad.
Ye sons of Albion.	Grand Conversation of Napoleon.
The gallant hussar.	The punch ladle.
Sheep shearing.	The churchwarden's song.
May song.	A jug of this.
Cupid, the pretty ploughboy.	The lost lady found.
The old farmer.	Mary of the moor.
The honest ploughman.	Undaunted Mary.
Flash lad.	Banks of sweet primroses.
The birds in the spring.	The cuckoo.
The Masonic hymn.	New garden fields.
The seasons.	Go no more a-rushing.
Somersetshire hunting song.	Richard of Taunton Dean.
Tally ho! hark away.	Advice to bachelors.
The barbel.	Botany Bay.
Go from my window.	Old Rosin the beau.
The nightingale.	The new-mown hay.

TWENTY-ONE SONGS

COMPOSED BY

EDWARD JAMES LODER

1813-1865.

EDITED BY

WM. ALEX^R. BARRETT.

Price Two Shillings.

The British Anchor.	Childhood's dreams.
Three ages of love.	My home.
Wake from thy grave, Giselle.	Sweet village bells.
Father Francis.	'Tis night, 'tis night.
The old house at home.	Wake, my Love.
Philip the Falconer.	Robin Hood.
I cannot flatter.	The Outlaw.
Oh! here 's to the Holly.	The home of early years.
There's a light in her laughing eye.	Old Christmas.
The brave old oak.	Oh! the merry days.
	The Diver.

GIPSY SONGS

COMPOSED BY

KAREL BENDL.

THE ENGLISH VERSION BY F. CORDER.

Price Two Shillings and Sixpence each Series.

FIRST SERIES.

I am a free born Romany.	Sweet is our farewell song.
One old song my Mother taught.	How silent is the forest grove.
Gipsy boy.	Oh, my fair lost rosebud!
What plaintive dirge.	Dulcimer, let me play thee.
When the Gipsy heareth.	Play, oh play, ye gipsies!
One pure drop of water.	The end is nigh, oh! let me die.
Sound the harp and cembal.	Happy, free, and careless.

SECOND SERIES.

Ho, comrades! let wild melody.	Jolly rags.
Decked in spotless linen.	Wand'ring ever wand'ring.
Wildwanderer, thy heart is strong.	See this pretty girdle.
Sound the harp and zither.	How long it seems.
Love, hear my lips pronounce thy name.	On the lake.
See 'mid craggy passes.	When she dances with me.

EIGHTEEN SONGS

COMPOSED BY

A. C. MACKENZIE.

(Op. 17 and 31.)

Complete, cloth, 7s. 6d.; or, in Three Books, 2s. 6d. each.

Book I.

Phyllis the fair.. ..	.. ..	.. ..	.. ..	.. ..	Robert Burns.
It was the time of roses .. ..	.. ..	.. ..	.. ..	.. ..	Thomas Hood.
Light slumber is quitting the eyelids .. ..	.. ..	.. ..	.. ..	.. ..	Frederick Locker.
O, hush thee, my babie .. ..	.. ..	.. ..	.. ..	.. ..	Walter Scott.
The earth below and the Heaven above .. ..	.. ..	.. ..	.. ..	.. ..	Charles Grant.
If love were what the rose is .. ..	.. ..	.. ..	.. ..	.. ..	Algernon Swinburne.

Book II.

What does little birdie say? } (A) .. ..	.. ..	.. ..	.. ..	.. ..	Tennyson.
What does little birdie say? } (B) .. ..	.. ..	.. ..	.. ..	.. ..	Tennyson.
Of all sweet birds .. ..	.. ..	.. ..	.. ..	.. ..	Peire Vidal
Lift my spirit up to thee .. ..	.. ..	.. ..	.. ..	.. ..	Charles Grant.
Russian Love Song .. ..	.. ..	.. ..	.. ..	.. ..	J. Arthur Blaikie.
While my lady sleepeth (Op. 12, No. 2) .. ..	.. ..	.. ..	.. ..	.. ..	J. G. Lockhart.
The Song of Love and Death .. ..	.. ..	.. ..	.. ..	.. ..	Tennyson.

Book III.

The first spring day (Op. 17, No. 1) .. ..	.. ..	.. ..	.. ..	.. ..	Christina Rossetti.
When I am dead (Op. 17, No. 2) .. ..	.. ..	.. ..	.. ..	.. ..	Christina Rossetti.
A Birthday (Op. 17, No. 3) ... ..	.. ..	.. ..	.. ..	.. ..	Christina Rossetti
Up with the sail (Op. 16, No. 1) .. ..	.. ..	.. ..	.. ..	.. ..	J. Logie Robertson.
O roaming wind (Op. 16, No. 2) .. ..	.. ..	.. ..	.. ..	.. ..	J. Logie Robertson.
Something sad (Op. 16, No. 3) .. ..	.. ..	.. ..	.. ..	.. ..	J. Logie Robertson.

TWELVE SONGS

COMPOSED BY

HENRY PURCELL.

EDITED AND ARRANGED, WITH ACCOMPANIMENT FOR THE PIANOFORTE
BY

WILLIAM H. CUMMINGS.

Price Two Shillings and Sixpence.

The Knotting Song.	I'll sail upon the Dog-Star.
Nymphs and Shepherds.	They tell us that you mighty pow'rs.
I attempt from Love's sickness.	On the Brow of Richmond Hill.
Full Fathom five.	Fairest Isle, all Isles excelling.
Come unto these yellow sands.	What shall I do?
When I am laid in earth.	From Rosy Bow'rs.

SEVEN SONGS

COMPOSED BY

J. STAINER.

Price One Shilling.

{ 1. Das Ferne Land.	7. Poesie (Poesy.)
{ 2. The Far-off Land.	{ 8. An Leukon.
{ 3. Der Rosenstrauch.	{ 9. To Leukon.
{ 4. The Rose Bush.	10. Quand je te vois.
{ 5. Das Meer der Hoffnung.	11. Daheim (In Thee).
{ 6. The Ocean of Hope.	

TEN CANZONETS

COMPOSED BY

J. HAYDN.

Price One Shilling and Sixpence.

Despair.	My mother bids me bind my hair.
Fidelity.	Now the dancing sunbeams play
Hark! what I tell to thee (The	(The Mermaid's Song).
Spirit Song).	O tuneful voice!
High on the giddy bending mast	She never told her love.
(The Sailor's Song).	The season comes when first we
In thee I bear so dear a part	met (Recollection).
(Sympathy).	

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

THE PRICES PRINTED IN THIS LIST ARE THE OLD PRICES.

ORIGINAL COMPOSITIONS

FOR THE

ORGAN.

(NEW SERIES.)

			s.	d.				s.	d.
1.	Seven Chorale Preludes	C. Hubert H. Parry	3	6	47.	Three Chorale Preludes	John E. West	2	6
2.	Prelude in C	W. Wolstenholme	1	6	48.	Berceuse	Eric Webster	1	0
3.	Festival Prelude on "Ein' feste Burg"	W. Faulkes	1	6	49.	Three Short and Easy Postludes	F. W. Wadely	1	6
4.	Meditation	W. Faulkes	1	6	50.	Evening Rest	Alfred Hollins	1	6
5.	Postludium	W. Faulkes	1	6	51.	Scherzo	Alfred Hollins	1	6
6.	Jour de Noces	J. Stuart Archer	1	0	52.	Elegy (No. 2)	Charles H. Lloyd	2	0
7.	Cantilène	R. G. Hailing	1	0	53.	Morning Song	Alfred Hollins	1	6
8.	Ite Missa Est	J. Lemmens	1	6	54.	Five Variations on an Old English Melody	J. Stuart Archer	2	6
9.	Triumphal March	J. Lemmens	1	6	55.	Chanson d'Espoir	J. A. Meale	1	6
10.	Fanfare	J. Lemmens	1	0	56.	Scherzo	J. A. Meale	1	6
11.	Cantabile	J. Lemmens	1	6	57.	Gaudete	W. G. Ross	1	6
12.	Finale	J. Lemmens	1	6	58.	Fantasy in A	J. A. Sowerbutts	2	0
13.	A Fantasy	C. Edgar Ford	1	6	59.	Carillon in A flat	J. A. Sowerbutts	1	6
14.	Intermezzo ("A Marriage Souvenir")	W. Wolstenholme	1	6	60.	Three Chorale Preludes	Harold E. Darke	2	6
15.	Legend	Harvey Grace	1	6	61.	Solemn Prelude	Hugh Blair	1	0
16.	Meditation	Alfred Hollins	1	0	62.	Intermezzo	Hugh Blair	1	0
17.	Barcarolle	A. W. Pollitt	1	0	63.	Capriccietto	Hugh Blair	1	6
18.	Cantique	Edward Elgar	1	6	64.	Postlude	Hugh Blair	1	0
19.	Prelude and Fugue in C	J. L. Krebs	2	0	65.	Postlude (with Violins <i>ad lib.</i>)	A. C. Mackenzie	1	0
20.	Epilogue	W. Wolstenholme	1	6	66.	Fantasia on the tune "Twrgwyn"	T. J. Morgan	1	6
21.	Suite Ancienne	F. W. Holloway	2	6	67.	Minuet	Alfred Hollins	1	6
22.	Fantasia and Fugue	C. Hubert H. Parry	2	6	68.	Epithalamium	Alfred Hollins	1	6
23.	Voluntary	W. G. Alcock	1	0	69.	Three Short Pieces	S. Coleridge-Taylor	1	6
24.	Impromptu	W. G. Alcock	1	0	70.	Toccata	A. P. F. Boëly	1	6
25.	Legend	W. G. Alcock	1	0	71.	A Souvenir	H. Douglas	1	0
26.	Intermezzo	J. Stuart Archer	1	6	72.	Lament	J. A. Sowerbutts	1	6
27.	Twelve Miniatures	H. M. Higgs	3	0	73.	Elegiac Prelude	G. J. Bennett	1	6
28.	Toccata	W. G. Alcock	1	6	74.	Cradle Song	R. G. Hailing	1	0
29.	Romance in A flat	H. Sandiford Turner	1	0	75.	Chorale Fantasia on "Heinlein"	J. E. Wallace	2	0
30.	Nocturne	Thomas F. Dunhill	1	0	76.	Toccata and Fugue ("The Wanderer")	C. Hubert H. Parry	2	6
31.	Festal Prelude	Thomas F. Dunhill	1	6	77.	Andante Religioso	Alec Rowley	1	0
32.	Caprice de Concert	J. Stuart Archer	2	0	78.	Scherzo	G. J. Bennett	1	6
33.	Romance	H. R. Woledge	1	0	79.	Three Preludes	G. J. Bennett	1	6
34.	Prelude in G minor in 7/4 time	W. S. Vale	1	0	80.	Désespoir	Ch. Quef	1	0
35.	Romanza	Alfred Hollins	1	6	81.	Caprice in D flat	J. A. Sowerbutts	1	6
36.	Festal Prelude	Alec Rowley	2	0	82.	Three Psalm-Preludes. No. 1	H. Howells	1	0
37.	Romance with Variations	J. Stuart Archer	2	0	83.	" " " " 2	H. Howells	1	0
38.	Tone-Poems	Oliver King	2	0	84.	" " " " 3	H. Howells	1	0
39.	Allegretto Scherzando	J. Stuart Archer	2	0	85.	Thema Ostinata	C. C. Palmer	1	0
40.	Nocturne	H. R. Woledge	1	0	86.	Covenanters' March	R. G. Hailing	1	0
41.	Festival Toccata	Percy E. Fletcher	2	6	87.	Choral Melody	C. F. Waters	1	0
42.	Prælium Pastorale	J. Stainer	1	0	88.	Concert Overture in F minor	Alfred Hollins	2	0
43.	Fountain Rêverie	Percy E. Fletcher	2	0	89.	Homage to Handel	Sigfrid Karg-Elert	2	6
44.	Ballade in E	J. Stuart Archer	1	6					
45.	Seven Chorale Preludes (2nd Set)	C. Hubert H. Parry	3	6					
46.	Prelude on "Rorate Coeli"	Anthony Bernard	1	0					

(To be continued.)

THE PRICES PRINTED IN THIS LIST ARE THE OLD PRICES.

SONGS BY JOHANNES BRAHMS.

SIX SONGS

(Op. 3).

1. True love—Liebestreu.
2. Love and Spring—Liebe und Frühling (No. 1).
3. Love and Spring—Liebe und Frühling (No. 2).
4. High over the world—Lied.
5. In a strange land—In der Fremde.
6. Dreams of Home—Lied.

Price Two Shillings net.

SIX SONGS

(Op. 6).

EDITED BY ALBERTO RANDEGGER.

1. Spanish song—Spanisches Lied.
2. Spring—Der Frühling.
3. Forsaken—Nachwirkung.
4. How fair is the earth—Juchhe.
5. Longings—Wied die Wolke nach der Sonne.
6. Nightingales are winging—Nachtigallen schwingen.

Price Two Shillings net.

EIGHT SONGS

(Op. 14)

BOOK 1 (Nos. 1-4).

1. At the window—Vor dem Fenster.
2. The wounded youth—Vom verwundeten Knaben.
3. Murray's lament—Murray's Ermordung.
4. A Sonnet—Ein Sonnet.

BOOK 2 (Nos. 5-8).

5. Parting—Trennung.
6. So secretly—Gang zur liebsten.
7. Serenade—Ständchen.
8. Longing—Sehnsucht.

Price Two Shillings net each Book.

FIVE SONGS

(Op. 19).

1. The Kiss—Der Kuss.
2. Parting—Scheiden und Meiden.
3. Parted—In der Ferne.
4. The Blacksmith—Der Schmied.
5. An Æolian Harp—An eine Aeolsharfe.

Price Two Shillings net.

NINE SONGS

(Op. 32).

BOOK 1 (Nos. 1-4).

1. In the night—In der Nacht.
2. I promised thee—Nicht mehr zu dir zu Gehen.
3. Amid the gloomy woods—Ich Schleich umher betrübt und stumm.
4. O where?—Wo ist er nun?

BOOK 2 (Nos. 5-9).

5. Vain is thy power—Wehe, so willst du mich wieder.
6. You say my heart deceived me—Du sprichst, dass ich mich Täuschte.
7. Smiles about thy lips are straying—Bitteres zu sagen denkst du.
8. No more we twain go forth a-Maying—So stehn wir, und meine Weide.
9. Thou art my Queen—Wie bist du, meine Königin.

Price Two Shillings net each Book.

FOUR SONGS

(Op. 43).

1. Love is for ever—Von ewiger Liebe.
2. The May-Night—Die Mainacht.
3. I blew my horn a-down the vale—Ich schell 'mein Horn in's Jammerthal.
4. The Ballad of Herr von Falkenstein—Das Lied vom Herrn von Falkenstein.

Price Two Shillings net.

FOUR SONGS

(Op. 46).

1. The Garland—Die Kränze.
2. Magyar love-song—Magyarisch.
3. The cup of oblivion—Die Schale der Vergessenheit.
4. To a Nightingale—An die Nachtigall.

Price Two Shillings net.

FIVE SONGS

(Op. 47).

1. The message—Botschaft.
2. Consuming love—Liebesgluth.
3. Sunday—Sonntag.
4. Red roses of Summer—O liebliche Wangen.
5. The love-letter—Die Liebende schreibt.

Price Two Shillings net.

SEVEN SONGS

(Op. 48).

1. The watchful lover—Der Gang zum Liebchen.
2. The false love—Der Ueberläufer.
3. A Maid's despair—Liebesklage des Mädchens.
4. Love betray'd for riches—Gold überwiegt die Liebe.
5. Comfort in tears—Trost in Thränen.
6. No joyous morrow breaks for me—Vergangen ist mir Glück und Heil.
7. When the wintry winds their dirge are singing—Herbstgefühl.

Price Two Shillings net.

FIVE SONGS

(Op. 49).

1. Last Sunday Morn—Am Sonntag Morgen.
2. To a violet—An ein Veilchen.
3. Wishes—Sehnsucht.
4. Lullaby—Wiegenlied.
5. The twilight hour—Abenddämmerung.

Price Two Shillings net.

TWENTY-TWO SONGS.

Price One Shilling and Sixpence net.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

